THE BOOK CLUB OF CALIFORNIA

Quarterly NEWS-LETTER

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Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is $55; Sustaining $75; Patron $150.

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Who's Afraid of Artists' Books? The Ephemera Connection

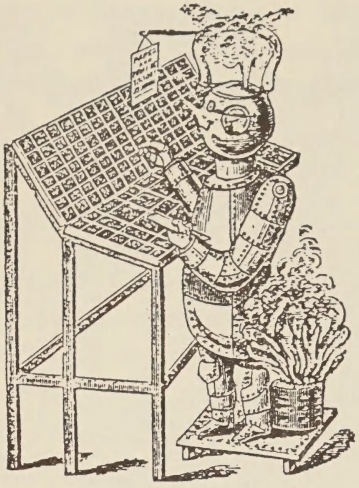
ALASTAIR JOHNSON

FAR FROM BEING the big bad wolf of the book world, Artists' Books are the playground of neophyte and old hand alike, whenever there can be a disregard for traditional values in the form and content of books, or a quest to re-examine them with a fresh eye and make them new. Of course this means there is sometimes a chaotic anti-craft approach evident in the genre but, nevertheless, it is a thriving pool of ideas where artists are unafraid to try something different and where breakthroughs occur that eventually filter down to the shelves of libraries and archives.

"Artist's Book" describes a piece of art in which the artist uses the form of the book (sequential pages) to make a statement. It's distinguished from its fancy French namesake the *livre d'artiste*, a book which showcases the work of a well-known artist, usually a chestnut text with new illustrations. A famous example of this genre is Verlaine's *Parallèlement* with lithographs by Bonnard, printed by the Imprimerie Nationale and published by Vollard in 1900 (after the Imprimerie balked at the lesbian content of the illustrations). To this day many well-known artists flirt with the book form (e.g., Andy Warhol's eponymous 1968 catalogue published in Stockholm, and his *Index (book)* of 1967, or Claes

Oldenburg's *Notes in Hand*, 1971) but usually they strike a glancing blow and then are off again pursuing new media. However, there is a sustained core of artists working in the book field who add significantly to the form. Tom Phillips, Dieter Rot, and Ed Ruscha are noteworthy in this context. Historically, H. N. Werkman comes to mind.

If you look around, though, you'll see interesting plays on the book form that never called themselves an Artist's Book. Nothing exists in a vacuum, and the periphery of the printing world has long known works which could be antecedents of Artists' Books. Any printer will have curious booklike works in his shop sent by paper and ink companies; these are sample books showing different inks, different papers, different printing techniques. Sometimes they are die-cut so comparisons can be made; sometimes the sheets are of different length forming a colorful thumb index. Some companies, such as the Strathmore, Westvaco, or Champion paper companies, have traditionally presented printers with their over-wrought works to show what top designers can produce with their papers. These books have a unifying theme—the need to showcase the product in inventive ways—but on the whole lack coherence as books, per se. Similarly, wallpaper sample books or bound swatches of cloth from tailors are nominally books in that they have the form of the book, although the only textual content may be the name and price of the pattern rubber-stamped on the back of each leaf. An example of the latter is a "book" titled *Fine Tailored Uniforms* from Smith-Gray Co. of New York, and issued around 1941. The inside pocket of the "alligator" binding contains outline drawings of bellboys, chauffeurs, waiters, and military types printed on acetate. The "pages" are different fabrics for making uniform jackets and trousers. After choosing a combination, one places the outline of the desired figure over the material to view the possible result. It is the same effect as the interchangable tops and bottoms of comical

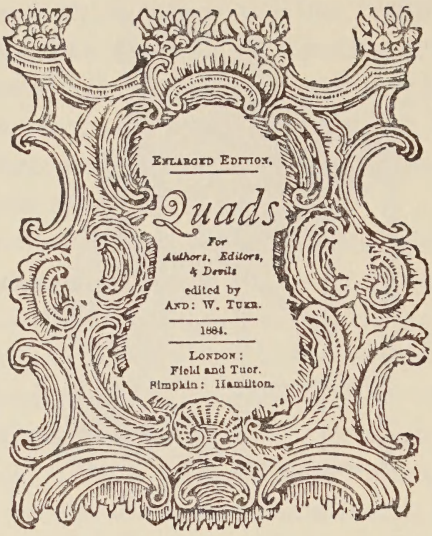


THE NEW STEAM COMPOSITOR.

Frontispiece from *Quads Within Quads*, (1884).

figures seen in a children's book, and is as archetypal an Artist's Book as ever existed.

Printers are the first to make fun of the form of the book. My favorite forerunner of the Artist's Book form is Andrew Tuer's *Quads Within Quads*, printed at his Leadenhall Press in London in 1884. Tuer was the editor of *The Paper & Printing Trades Journal* which spawned the Printers' International Specimen Exchange, an opportunity for ephemera printers to show off their best work. It is generally acknowledged that the improvement in typography and design a century ago (known as the Artistic Printing Movement in this country and as Leicester Freestyle in England), was the result of Tuer's publication. For *Quads Within Quads* he presented a small collection of printing humor culled from the pages of his journal. The frontispiece is the oft-reproduced picture of "the new steam compositor": a tin man standing at the case. The vellum binding is gold-foil-stamped with the caveat, "In unlocking this Forme see that the QUADS do not drop



Title page from *Quads Within Quads.*

out." When the puzzled reader gets to the mid-point of the book he or she discovers the remainder of the pages glued shut and hollowed-out like the old Bibles that hid the scotch or the murder weapon in the movies. Inside the cavity is a perfect 160-page miniature copy of the book just read, the "Quad Within." It is impeccably printed in 4½ point type on banknote paper.

Holbrook Jackson righteously rails against the dealers who glue shut pages and scoop out the text to make boxes of old books in his *Anatomy of Bibliomania* (New York, 1932), calling them ghouls and body-snatchers. But regarding dummy books, we have hit on an interesting sideline of the bibliomaniac: Printer's dummies (which make great notebooks), that lead us to non-books such as the rows of bindings that cover hidden doors in the mad professor's library. Jackson describes several of these whimsical non-libraries, actually just spines glued or painted on wood, and lists some of their titles, such as *Byron's Sermons*, *Malthus's Attack on Infantry*, *Lamb's Reflection on Suet*, *John Knox on*

Death's Door, Boyle on Steam, On Sore Throat and the Migration of the Swallows, Johnson's Contradictionary, Cursory Remarks on Swearing. The Scottish Boccaccio by D. Cameron, and so on.

Quite apart from books on doors, the movable book has long been a forum for interesting work, and many Victorian children spent hours playing with books that had revolving images and other surreal pictoral transformations. Peter Haining's survey, *Movable Books* (London, 1979), includes dozens of examples of interactive books for children, including peep shows and click tablets, dating from the 1830s. Peter Newell's *The Hole Book* (New York, 1908) brought the form into the twentieth century, and we still find publishers using the diecut cover to attract attention to the book (e.g. for Ian Fleming's *Thunderball*, 1964). Newell's *Slant Book* (New York, 1910) altered the shape of the book, an idea seen in San Francisco at *The Lark*, and subsequently echoed by many printers (not always intentionally) in trimming their books into trapezoids.

Books in odd bindings are the subject of an essay, "A Blockhead's Bookshelf" by Walter Hart Blumenthal (in *Reading & Collecting*, 1938), in which the author speculates on the possibility of Twain's *Life on the Mississippi* bound in part of the paddle-wheel of a steamboat he once piloted, and adds, "You cannot hope to own a copy Milton's *Paradise Lost* bound in a piece of the apple tree that proved Adam's undoing, but it is no feat to have your *Hiawatha* clothed with inlays of birch bark this summer." In a more sobering piece from Holbrook Jackson's *Anatomy of Bibliomania* we are treated to a mercifully brief résumé of notorious "Books Bound in Human Skin."

Another key facet of the Artist's Book (after unusual shape, binding, and optional movable parts) is "artifactuality," where actual or reproduced items are included to give a greater tangibility (fortunately the books are usually in small enough editions

that every copy can have its own cow-ear-tag-marked sticker, as seen, for example, in the Perishable Press books of Walter Hamady). A notable precursor of this idea was the Dennis Wheatley Mystery Murder Portfolio Series of the 1930s, which was decidedly not in small editions. The series was so popular that thousands of copies of each title were printed. In the era before television stepped between the movies and the human imagination to fill every nook, the reader was invited to take part in solving the crime. The book is presented as a dossier of clues: Typed police reports, letters, photos, and other evidence, carefully recreated in facsimile and reproduced for the reader to solve the murder as the police might. *The Casebook on Bolitho Blaine* contains telegrams, a letter in an envelope, theatre ticket stubs, a cigarette butt with lipstick (in a glassine envelope), pieces of fabric and human hair (also in a glassine envelope), a very staged photograph of a corpse, and even newspaper accounts of the murder, all cleverly manufactured with a convincing air of verisimilitude. The last page is sealed, and, once you have guessed the identity of the murderer you may open it to find a typed letter on Scotland Yard stationery, confronting the murderer with the incontrovertible evidence.

Alongside the publisher's dummy, guardbooks (which an artist, author, or printer uses to compile clippings of his work) and scrapbooks deserve a place in our list of artists' bookworks—since we are excluding nothing. (Though if we define any book as planes of text in a sequence we must include the Burma Shave roadside billboards as a book!) Apparently more things can be included under the heading than excluded; above all, the Artist's Book is a democratic form, one that has been around for over a century, and one that requires imagination to create as well as to appreciate.

The Collector and the Collected:

Notes on Our Recent Miniature Book Exhibit

ALAN DIETCH

EDITOR'S PREFACE: The Club has Exhibits Chair Jack Maclean to thank for the recent exhibit of miniature books, mostly drawn from the collection of Member Alan Dietch, and others loaned to The Club by various San Francisco Bay Area printers. Our two large showcases displayed Mr. Dietch's collection in one and the printers' submittals in the other—several hundred titles in all. Because of the extraordinary interest in the books we asked Mr. Dietch to prepare some expanded notes to the Exhibition which he has graciously agreed to do. His comments follow.

"GOOD THINGS come in little packages" is the accepted wisdom of many people and the adage certainly applies—in part at least—to miniature books such as those recently exhibited in The Club's rooms. Actually, miniatures far outdate books, miniature or otherwise. For example, miniature Babylonian and other tablets of baked clay texts are on view in museums and in private collections as well.

For whatever reason, miniature things do have a very strong appeal to many people, as witness the many miniature societies in current operation all over the world. My own interest in miniature things probably dates back to when I worked as an instrument maker at Bausch & Lomb Optical Co. in Rochester, New York, during the early years of World War II. I worked on and

with small parts and tools somewhat like a watchmaker does, but it was at least a decade later that I even became aware of mini books, and I no longer recall the circumstances.

The first miniature books I do recall are those produced by the late Achille J. St. Onge of Worcester, Massachusetts, whose books are still the standard against which all minis are compared. In a long and fruitful career he produced over fifty books, most of which were printed by Enschedé en Zonen in Haarlem, Holland, and bound in France. All these works had attractive endpapers, gold-leafed edges, nicely gold-stamped covers, and, usually, spine titles. (There was a miniature Bibliography of St. Onge's books on display in the Alan Dietch Collection showcase at The Club.)

"Miniature" or mini books range between one inch and three inches in height. "Macro-minis" are between one-quarter inch and one inch in height, and "Ultra-micro-minis" are smaller than one-quarter inch. Micros are often referred to as "doll house" books because that is a common usage for them. (There were several in the exhibit, although I own no doll houses.)

There are specialists in each area, as one might expect, both in production and collecting. There are some "purists" too, who wouldn't touch a book over three inches tall (not me) and who would probably prefer a blank book three inches or less to a gem more than three inches in height. Some affluent collectors seem to buy any mini book that comes on the market, regardless of subject, content, or quality. Miniature books are sometimes produced in other than conventional book form, such as those made in the shape of lollipops, fans, etc. Some characterize such books as cutesy. My own tastes run to a more serious vein with text itself of primary consideration.

The dozen printers' names (Feathered Serpent Press, Susan Acker; Figment Press, Dianne Weiss; The Good Book Press, Peter and Donna Thomas; Juniper Von Phitzer Press, Lloyd Neilson; Poole Press, Maryline Poole Adams; Sunflower Press,

Carol Cunningham) on The Club's Exhibit Announcement Card were only those of San Francisco Bay Area printers, six of whose works were part of the Printers' Exhibit Showcase. Others should be mentioned as well—Club members such as Les Lloyd and Gordon Williams (some of whose mini books were part of the exhibit), as well as Lois Rather and Corinne Guiney of the San Francisco East Bay, Alden Park of Sacramento, and Southern California printers such as William Cheney, Pall Bohne, Wallace Nethery, and the late Richard Hoffman, for whom a separate exhibit could be mounted and a special article written.

It is not my purpose to write a treatise on miniature books in the limited space of this article. There are several books and periodicals available for anyone interested. A few were included in my exhibit and I would be happy to try to answer questions or suggest references to those interested. These notes will tell of some of the more interesting items in the exhibit.

Probably the rarest book in the Collection is *A Message to Garcia* by Elbert Hubbard of the Roycroft Press of East Aurora, New York. It was printed in 1922 by Roycroft compositor Emil Georg Sahlin using a small press on his kitchen table and bound at the Roycroft Bindery in an edition of only twelve copies. The copy exhibited is quite possibly the specially decorated and boxed Printer's Copy. Accompanying the little gold-stamped red leather book shown in the red box is a tear-shaped gold and white porcelain lapel pin sporting the Roycroft emblem custom-made by Tiffany in 1916 for Sahlin, who was a Roycroft "freak" of the first magnitude. His brother Axel was Hubbard's composing room foreman. The pin is absolutely unique, the only one of its kind. And only one other copy of the book is known to exist. It is in the Grosvenor Special Collections Department of the Buffalo Public Library, on loan from an anonymous owner.

The *Galileo* miniature is probably the smallest book ever printed from hand-set type, only three points in size and made about ninety years ago in Italy, where the type was called *Occhi*

di mosca or "Fly's eyes." Reputedly and believably, some of the compositors setting this tiny type suffered serious eye damage. Photographic reduction would have been much easier! The tiny brown leather slipcase in which the book rests was made by the binder of the British Museum. A sixty-four page printed signature sheet from the book was also shown—thirty-two pages on each side. Both book and signature were purchased in 1971 from Louis Bondy of London, probably the world's leading dealer and authority on miniatures. His non-miniature book titled *Miniature Books* was part of the exhibit. His shop is on Little Russell Street and the British Museum is on Great Russell Street, nearby.

Another rarity is the miniature *Newbery Bible Leaf Book* with a leaf from the original 1780 miniature attached. This edition of a miniature Bible leaf book may have been the first such. I have since heard of another, later edition but I have not seen it.

The small model of the Dard Hunter Paper Mill at Lime Rock, Connecticut, was particularly clever and attractive, too. It housed two miniature books on Hunter and a tiny package of his handmade paper. There were also several other Dard Hunter items, either by him or about him, including at least one handmade with paper pulp produced from an old shirt of his. He certainly received well-earned respect and acknowledgment from this exhibit. Alas, two years ago in an American Papermaking Exhibit mounted by the Printing Museum in San Francisco his name was never even mentioned. Sort of like an automotive history exhibit that doesn't even mention Henry Ford's name!

The set of four micro-miniatures in the white plastic box with silk-lined cover was a gift to Alan Dietch in July 1971 on a visit to the Gutenberg Museum in Mainz, Germany, from the then Curator, Dr. Helmut Presser, who about ten years later was my guest at a Roxburghe Club meeting at the Sir Francis Drake Hotel in San Francisco. A couple of Hillside Press minis on the Plantin-Moretus Printing Museum in Antwerp were also displayed, apropos of printing museums.

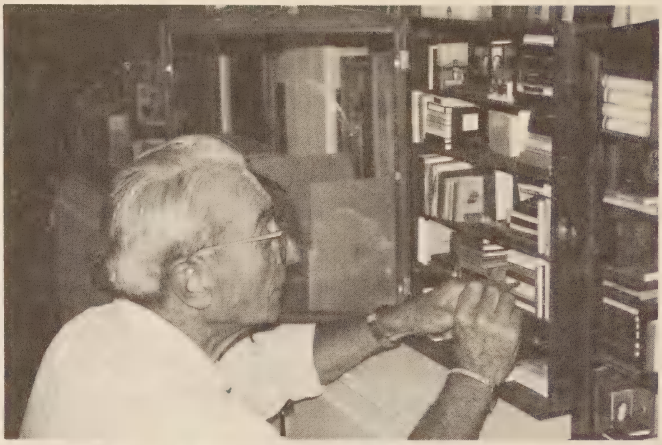
The Hitler/Nazi paperback miniatures illustrated the occasional use of mini books as social and propaganda vehicles. The various series started with the 1933 *Der Führer Macht Geschichte* (*The Führer Makes History*) and extended through 1938. This is a complete run of this particular series, as well as *Kampf in Osten* (*Struggles in the East*) No. 1 in 1939 through No. 5 in 1940. Other titles covered the invasions of Belgium, Holland, France, and Norway. Still others covered various facets of Hitler's life, activities, and miscellaneous interests such as the Military Services, War Heroes, and German Folk Music and Stories, with the latter having minimal propaganda other than glorifying German folkways, such as the *Rumpelstilschen* elongated book exhibited.

All were issued with punched holes through which a string was attached to be worn through lapel buttonholes as an indication that the wearer had contributed to the Nazi Winter-Help Relief Fund. Without exception the Nazi Eagle and Swastika appeared on the back of each book.

The Kate Greenaway books were "small" rather than "miniature," technically speaking. They have special meaning to me, having been special favorites of my late daughter. There were also two small reproduction cuts based on artwork in American Type Founders Co.'s 1923 catalog. I had these made about five years ago to use in a special memorial bookplate for my daughter, Marlene, which I designed and which Peter Koch printed in two colors, as displayed.

In addition to the miniature *Newbery Bible Leaf Book* there were several miniature Bibles, including a *Child's Bible* with a metal clasp and a miniature *Torah* in a special metal case purchased in the Old Quarter in Jerusalem and a couple mini menorahs or candelabra.

Two of the books displayed were fairly recent ones, one on *Binding Books* and the other *Handpress Printing*, the latter written by our own Ward Ritchie. Both were illustrated by Anthony



Alan Dietch assembling the Book Club Miniature Book Exhibit. Note his use of postage-stamp tweezers. Photo by Jack Maclean.

Christmas and printed by the Fleece Press in England. Another miniature—on Hand Composition—is scheduled for the not too distant future.

A pair of Thomas Bewick minis also drew attention. The first, bound in red morocco and with the name *Bewick* gold-stamped only on the spine was less conspicuous but by far the more important, its illustrations having been printed from original Bewick wood engravings by the late, great Bewick authority Robert Middleton of Chicago, for many years Director of Design and Typography at the Ludlow Typograph Company. The book was produced and printed by the wonderful Norman Forgue of The Black Cat Press of Skokie, Illinois, who was a very dear friend and who is very well represented in the collection.

The other Bewick item was produced in 1965 by Frank Irwin of The Hillside Press of Franklin, New Hampshire, with engraved illustrations of the original woodcuts, a couple of which were on exhibit, including the one from which the open frontispiece was printed. It is a well-done book and included a very attractive two-color Bewick-illustrated dust jacket, a most unusual accessory for miniature books.

Also exhibited were several of a series of miniatures in self-wraps produced by Canadian Pacific Air in the late sixties and early seventies. Each title is the name of a capital or major city in various countries served by CP Air and includes a very small street map of the city, all easily fitting into a shirt pocket or small purse. I acquired these in Amsterdam and actually used that one and several others, including San Francisco when we came here later as tourists. Interestingly, Msgr. Francis Weber of Mission San Buenaventura, a great mini collector himself, once tried to buy the San Francisco one from us as he lacked it at the time in his otherwise quite complete collection.

A colorfully bound, small (non-miniature) book with a Canadian postal stamp cover illustration of a seaplane somewhat similar in appearance to our old Pan-Am Pacific Clippers is part of a series now numbering thirty-three titles in editions of only fifty books each. The series is described as a *Philatelist's View of Canada* and features five or six mint Canadian stamps, each clearly mounted in a clear plastic sleeve, on the subject of the particular title, such as *Aircraft*, *Steam Locomotives*, *Writers*, etc. They are published by Roy Gurney, retired Superintendent of the University of Toronto Press.

Harry Lyman Koopman's *Miniature Books* is of special Book Club interest. It was printed by Grabhorn-Hoyem Press and is the only miniature book ever designed by Bruce Rogers, who did not live to see it published. There was also a mini about Jane Grabhorn, Robert's wife, by member Lois Rather.

The miniature lectern holding yet anther mini Bible and the pair of colorful *Russian Fairy Tales* books were all produced by Barbara Raheb, then resident in Tarzana, still another Southern California miniature book printer and publisher. A number of miniature non-book items helped to "spice up" the exhibit. Among these were tiny locomotives, cabooses, freight cars, printing presses, figurines and busts, furniture, bookends, etc., all of which lent a special touch to the Collection.

To offset the Nazi propaganda, there were several Communist minis, mostly in Hungarian, although in several other languages as well. And the Bibles displayed included both Old and New Testaments and a mini Koran in a special metal case with built-in magnifying glass.

The Relic of the Mary Rose, a sort of maxi-mini, is a facsimile of the *Loss of the Mary Rose*, originally published in England in 1842 about the sinking in battle at Spithead in 1547 of Henry VIII's great English sailing warship owing to her daring design. In a sharp turning maneuver and cross-wind, she shipped water and capsized, sinking in front of Henry, he of the many ill-fated wives. She was brought up a few years ago and a piece of wood from her hull is embedded into the cover of this attractive 1985 edition.

The micro-miniature edition of *Lincoln*, bound in red leather with gold-stamped title on both cover and spine and with all edges gilt, was part of a special 1929 edition of 525 produced by students of the Training Division of Kingsport Press in Kingsport, Tennessee, for members of the American Institute of Graphic Arts. The initial 1928 edition had been a first-prize winner at the E.B.A. [sic] in Boston that year.

The shooting-star-decorated blue cover micro with the initial C (for Coolidge) on the cover was also printed at the Kingsport Press, but in 1930. Although not stated, it was probably also a student training project. No edition limitation is given, and the edges are also all gilt. The cover is quite flashy for a man like Calvin Coolidge, of whom Dorothy Parker remarked on learning of his demise, "How did they know he was dead?"

The boxed set of six small books was produced by the Western Clubs of Printing House Craftsmen as keepsakes for their 1940 national convention in San Francisco. Two of the sets were printed by Book Club member-printer Lawton Kennedy, and are inscribed to him by the legendary designer-printer Haywood Hunt of the local Club. The set itself was evidently Kennedy's

personal set. Creating these sets as keepsakes was the brainchild of San Francisco printing salesman extraordinaire Henry Bettman, who is still around and in occasional evidence at local Printing Craftsmen's meetings, regaling members with delightful anecdotes. The matching set of nine small books were keepsakes for the 1949 convention, also in San Francisco. The names of the various participating clubs are on the spines of their books. Haywood Hunt designed the local contribution. Book Club printer-member and occasional mini-book producer, Les Lloyd, a pillar of Mackenzie-Harris for over a half-century, is a former President of the San Francisco Club of Printing House Craftsmen.

Stanley Marcus, former Chairman of Neiman-Marcus Stores, is both a miniature book collector and publisher, operating The Somesuch Press in Dallas, Texas. Most of his publications were on exhibit, including *The Quest for Quality* and *Minding the Store*, the latter of which was also produced as a standard-size book. *Tabula Terra Nova*, his latest publication, celebrates the Quincentennial of Columbus's discovery voyage of the New World.

The Club membership seemed to enjoy and find the Exhibition quite interesting and attractive, and so it was held over for an additional four weeks.

OSCAR LEWIS

1893–1992

In recognition of the death of Oscar Lewis on July 11, The Book Club will distribute to all members a booklet in appreciation of his years as an "official." It will be edited by Dorothy Whitnah and contain notes written by Oscar in early editions of the *Quarterly*, as well as notes written by various hands.

Contributors to This Issue

ALASTAIR JOHNSTON is a partner in Poltroon Press, Berkeley. He lectures at the University Extension and edits *Ampersand*, the quarterly journal of the Pacific Center for the Book Arts. He has translated works of Jan Tschichold and Hendrik Vervliet, written bibliographies of Auerhahn and White Rabbit Presses, and books on vernacular and historical typography.

ALAN DIETCH, a Californian since 1973, has been in the printing industry for forty-seven years and a collector since 1956. He wears two hats: One as a printing manufacturer's representative and the other as a dealer in books, prints, and antiques, all with an emphasis on history. In addition to printing equipment sales, Alan is occupied with equipment appraisals and consultations. In 1972 he sold his collection of antique printing equipment—at the time the largest privately-owned collection in the world—to the Canadian National Museum of Science and Technology. He lives in Foster City.

Exhibition Notes

Special thanks go to Club member Marvin Hiemstra of Juniper Von Phitzer Press who curated the "COLLECTED" half of our recent treasures from the six participating presses and constructed six Arcs de Triomphe (complete with Japanese paper in the pattern of cobblestones) for displaying them. The "COLLECTOR" half of the show was from the private collection of member Alan Dietch. JACK MACLEAN

Elected to Membership

The two classifications above Regular membership at $55 per year are Sustaining membership at $75 per year and Patron membership at $150 per year.

New Sustaining Member	*Address*	*Sponsor*
Donald Davis	Belvedere	John Levinsohn
New Regular Members		
Leda Black	Oakland	Gary Kurutz
Mrs. John H. Blake	Woodside	Mrs. W. A. Swinerton
Samuel A. Cooke	Honolulu, HI	Perry Biestman
Dennis Kruska	Sherman Oaks	L. W. Curry
D. Barry Menuez	New York City, NY	Richard Spencer, III
Jay Fliegelman	Palo Alto	Peter Stansky
Eric Johnson	Westport, CT	John W. Borden
William C. Curtis	Abilene, TX	Barbara Land

Gifts and Acquisitions

We have received another remarkable university library catalog, this time from Harvard's Houghton Library. It is titled *Centuries of Books & Manuscripts* and is for an exhibition on the occasion of the fiftieth anniversary of the Houghton Library. This elaborate document is part of a year-long celebration of the library's past; the exhibition will move to the Grolier Club in New York after its initial showing. The catalog is handsomely illustrated (with very handsome items!), and the illustrations are printed in duotone with documentation of each of these extraordinary books and manuscripts—and original art, for one, Delacroix's study for Faust, is called here a *livre d'artiste*. As I state, the catalog itself is truly great, but the enclosed three-color poster for the exhibition is an attempt to be "with it" in the modern world. If Philip Hofer, who was a great collector and a man of impeccable taste, had seen it, I doubt he would have approved of it. It is unreadable and an unhappy note as an insert in this fine catalog . . . but, happily, it can be lost! ALBERT SPERISEN

* * *

From Member, poet, and publisher Chris Smith we have received her latest work, an example of her Kabir Publishing in Daly City, California. This very interesting book of poems, which she states is influenced by Taoist and Zen thought, she has titled *Peaches of Immortality, Journey to the Unknown.* It was printed and bound for her by Susan Acker at the Feathered Serpent Press in an edition of 150 copies on French Lana Laid paper. Ours is inscribed to The Club and is number 98. The book has been bound in the Japanese manner and is mounted within stout boards with Fabriano paper and a Dutch linen back. It is a novel handling of a binding. This is the second book we have received from Chris Smith, and this one will be part of our collection of current California fine printing. Our thanks to Chris for an interesting collection of her poems and for a good example of Susan's work. A. S.

* * *

A short while ago, we received a copy of the Printing Historical Society's latest book: *The Auto-Biography of Luke Hansard, Printer to the House, 1752 - 1828*, edited by Robin Meyers, 1922. This interesting small book discusses the source of the book trade and of the parliamentary historians; it traces the Hansard family from a small provincial shop in the 1760s to

the largest printing house in London in the late 18th and early 19th centuries. This small case-bound book of fewer than one hundred pages is well designed and printed—as are all P. H. S. publications. Bigmore and Wyman think so much of the Hansards that they have devoted six and one-half pages to this notable printing family. A. S.

* * *

We have just acquired a much-wanted reference book, a bibliography with scholarly comments, *Thomas Bird Mosher and the Art of the Book*, by Jean-Francois Vilain and Philip Bishop. This work was published in a soft cover edition in conjunction with an exhibition at the Paley Library of Temple University, May 15 - August 15, 1992. It was printed in an edition of 500 copies and is dedicated to Club member Norman H. Strouse. This, we believe, is the "last word," so to speak, on the work of this most interesting (some say "notorious") American printer-publisher (1852-1923). Mosher, almost always without leave or even a requested permission to print, published many important English writers in America (before copyright laws) for the first time. He was often called the Pirate of Portland.

As a companion to this important work, our librarian, Albert Sperisen, has given The Club a copy of *Fragilia Labilia* by John Addington Symonds, printed and published by Mosher at "XLV Exchange Street, MDCCCCII" in an edition of 450 copies on Kelmscott handmade paper. This example is one of a few designed in the Art Nouveau manner and possesses a title in three colors. A. S.

* * *

After some ten years of planning and working—and even printing fragments of Horace's poems—Club member and fine printer Jack Stauffacher, with translator Michael Taylor, has at last finished the epic volume of *Odes Horace* in celebration of the 2000th anniversary of Horace's death. It has been printed in an edition of 250 copies at $250 each, and each is signed by both the printer and the translator.

This noble edition is joined in a slipcase with a 32-page supplement detailing the various classical and learned editions of Horace. A remarkable number of these great books, we note, are the property of our own Bancroft Library!

This supplement was set on a computer by Francesca Stauffacher, Jack's daughter, and was reproduced by Phelps/Schaeffer in lithography.

On Monday night, June 8th, The Book Club hosted an introduction of

this remarkable work with both Jack and the translator as speakers. The morning newspaper of June 15th reported that this occasion "brought together 40 of the area's leading bibliophiles"—a truly gala evening.

Our sincere thanks to Jack for a copy of this great book—ours is number 26—which will be shelved with our noteworthy examples of fine California printing. A. S.

* * *

The Comanche Barrier To South Plains Settlement, by Rupert Norval Richardson, with a new introduction by A. C. Greene, edited by Kenneth R. Jacobs. Hardin-Simmons University, Abilene, Texas. 1991, 260 pages, index, bibliography, and illustrations.

This title by Dr. Rupert Norval Richardson, Professor of History at Hardin-Simmons University, Abilene, was first published by the Arthur H. Clark Company, Glendale, California, in 1933. In short order it was acclaimed by historians and others as a valuable contribution to the history of the Southwest and particularly that of the Comanche. Beyond all question, this study of the area and its people from the advent of the Spanish, was the most comprehensive done to that date, or, for that matter, since.

During the years since its first publication the book has been quite difficult to come by. Originally priced at $9.00, it now brings many times that whenever it is available.

And now comes Hardin-Simmons University and its centennial year. How to celebrate the event? How better to do it than to reprint Professor Richardson's masterpiece, with a new introduction by one of Texas' greats, A. C. Greene, and with a number of additions. Not the least of these is the capture of "approximately eleven thousand of the thirteen thousand words" that had been deleted from the original printing in order to "minimize publication costs" during the depression of the '30s. To the new edition there have been added chapter heading illustrations by Barbara Whitehead, plus additional photographs by William S. Soule. To add icing to the cake, the book is printed by W. Thomas Taylor, in an edition of 600 copies.

As to the book itself, the types are Monotype Bell, Bulmer, and Hadriano Stonecut, printed letterpress on Mohawk Superfine paper, a beautiful example of good bookmaking. The regular edition is $80.00; 225 copies were specially bound at $300.00; fifteen copies, slipcased and containing one of the original scratchboard illustrations, are $750.00.

This interesting book was presented to The Club by new member William Curtis, and we thank him greatly. MICHAEL HARRISON

Book Notes

Few Californians realize that there are butterfly trees in Bolinas, as well as on the Monterey Peninsula. So fewer, still, will know that Monarchs also "home" on the moss-draped live oaks of Mobile Bay's Eastern Shore. (Oddly enough, the area is also a colony of artists and writers, and might be considered an Alabaman Carmel-by-the-Bayou.)

Robert Bell, the first "Executive" Secretary of The Book Club of California (1961-2), became acquainted with the migrating butterflies, early on, because he moved to Fairhope, Alabama, in 1947. There, a love of place inspired him to write a novel that was a poetic appreciation of the locality, yet, at the same time, was a fantasy, a modern-day myth.

Bell's novel, published by Lippincott in 1959, was considered by many readers to be a virtuoso performance by a first novelist, but its mix of allegory and realism only puzzled some critics, so reviews were, as they say, "mixed."

Nevertheless, the novel has had a remarkable staying power and it has now been republished, in paperback format, by the University of Alabama Press, as a title in its Library of Alabama Classics series. In a perceptive, as well as informative introduction, English professor Thomas Rountree correctly points to the timeless quality of the story, despite its chronological "location"—the 1950s—being as obvious as the geographical one.

Bob Bell, of course, went on from The Book Club to become Reference Librarian at U. C. Davis. His profession, when combined with a lifelong love of the Classics, led him to write not novels, but three reference works in Greek mythology. But the word is that another novel is, belatedly, in the works.

RICHARD H. DILLON

* * *

Yolo Hills Viticultural Society recently published *Leland Stanford's Great Vina Ranch: 1881 - 1919* compiled by Viticulturist Ernest P. Peninou to coincide with the centenary of Leland Stanford Junior University 1891 - 1991. For those members interested in the California wine industry (See "The Vine in Early California," Book Club Keepsakes series, 1955), as well as early pioneer activity in the Upper Sacramento Valley, this book should be of interest.

The book was produced in an edition of 500 copies by printer-mem-

bers Arlen and Clara Louise Philpott at their press in Fairfax. The volume contains 163 pages, forty-four photographs and illustrations, and letterpress text. The Foreword is by Maynard A. Amerine. For further information write Yolo Hills Viticultural Society, 421 Walnut Street, San Francisco 94118.

* * *

Announcement

The School of Library and Information Studies of the University of California, Berkeley, will no longer offer the typographical laboratory, part of The Development of the Book course taught by Robert Harlan, because of budgetary constraints. South Hall Press and Typographical Laboratory was established in 1970 by Dean Swank, Professors Fred Mosher, Robert Harlan, and printer/lecturer Roger Levenson. Printer and publisher Arlen Philpott has been Director of South Hall Press for the last fourteen years.

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The Rhemes New Testament by Dechard Turner. The Rhemes New Testament, also known as the Douai Bible, was one of the most important and influential Biblical texts published in the 16th Century, a period notable for new translations of scriptural texts into vernacular languages. Each copy is accompanied by a leaf from an incomplete copy of the original edition, and two illustrations, one of the title page of the *Rhemes New Testament*, the other of a text page from William Fulke's *The Text of the New Testament* . . . . Produced by the Press of W. Thomas Taylor. Edition limited to 395 copies. $75.00

An Artist Records the California Missions by Henry Chapman Ford. *Out of print*

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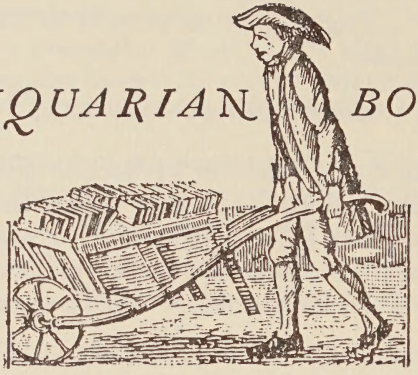
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Other Publications Available

Dan De Quille of the Big Bonanza. Edited with an Introduction by James J. Rawls. Foreword by Oscar Lewis. Sm. 4to, decorative paper over boards, gilt-stamped cloth spine. 650 copies printed. Tamal Land Press, 1980. Publication No. 165. $35.00

A sampler of the delights created by a remarkable humorist and journalist, including examples of the kind of "reporting" which led Mark Twain to say, "the first big compliment I ever received was that I was almost worthy to write in the same column with Dan DeQuille."

BR. A Panel Discussion at the Bruce Rogers Centenary . . . by Harry Duncan, K. K. Merker and Ward Ritchie. Sm. 8vo, cloth, upper cover pictorially gilt-stamped. 650 copies. Richard Hoffman, 1981. Publication No. 166 and the second Magee Fund Book. $20.00

A free-flowing exchange among three talented printers on the work of a man considered the premier book designer of the 20th century.

A Trumpet of Our Own . . . Selections from the Writings of the Noted Cherokee Author John Rollin Ridge. Compiled and Edited by David Farmer & Rennard Strickland. 8vo, hand-blocked paper over boards, gilt-stamped spine. 650 copies. Black Stone Press, 1981. Publication No. 167. $42.50

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